

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections**1. Name**historic Downtown Norfolk Historic District (DHL File No. 122-265)and/or common N/A**2. Location**street & number Granby Street, Main Street, Plume Street, City Hall Avenue and Bank Street N/A not for publicationcity, town Norfolk N/A vicinity of state Virginia code 51 county Norfolk (City) code 710**3. Classification**

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<u>N/A</u>	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

**4. Owner of Property** (See Continuation Sheet No. 1)name Multiple Ownersstreet & number N/Acity, town Norfolk N/A vicinity of  state Virginia 23510**5. Location of Legal Description**courthouse, registry of deeds, etc. Norfolk City Hallstreet & number 801 Union Streetcity, town Norfolk state Virginia 23510**6. Representation in Existing Surveys** (See Continuation Sheet No. 9)title Division of Historic Landmarks  
(DHL File No. 122-265)has this property been determined eligible? ☐ yes ☒ nodate Spring/Summer 1986 ☐ federal ☒ state ☐ county ☐ localdepository for survey records Division of Historic Landmarks, 221 Governor Streetcity, town Richmond state Virginia 23219

## 7. Description (See Continuation Sheet No. 10)

### Condition

☒ excellent  
☒ good  
☒ fair

☐ deteriorated  
☐ ruins  
☐ unexposed

### Check one

☐ unaltered  
☒ altered

### Check one

☒ original site  
☐ moved date N/A

Describe the present and original (if known) physical appearance

### SUMMARY DESCRIPTION

The Downtown Norfolk Historic District is primarily composed of turn-of-the-century commercial buildings, reflecting Norfolk's prosperity of the 1890s through the 1920s. The architecture expresses the optimism of the period, with tall buildings elaborately ornamented in terra cotta, stone, and brick. (Tall buildings were not easy to construct in low-lying Norfolk and required that many piles be driven to support the structures.) The majority of buildings went up between 1900 and 1920, and are Classical Revival in style. The concentrated building activity in a span of twenty-some years resulted in stylistic harmony downtown. There is variation in the use of the Classical vocabulary, including buildings in the Beaux Arts and Italianate styles, and many vernacular adaptations. The district represents a period of prosperity and optimism more enthusiastically expressed in Norfolk than in other Virginia cities. The nominated 18.3 acres includes 52 contributing buildings and 11 non-contributing buildings with 5 buildings that are individually listed on the National Register of Historic Places.

### ARCHITECTURAL ANALYSIS

Norfolk is Virginia's second largest city, situated along the banks of the Elizabeth River at the mouth of Hampton Roads. It is an important center for rail, banking, and maritime industries. The deep harbors of Hampton Roads, and particularly that of the Elizabeth River, have allowed the maritime industries to flourish here, and are the catalyst for commerce and industry. The city is served primarily by the Norfolk Southern Railway, Interstate 64, and U.S. Routes 60 and 460.

Norfolk is located near the mouth of Virginia's Hampton Roads, a confluence of rivers which flows into the Chesapeake Bay. One of these rivers, the Elizabeth, curves southward from the bay forming a wide harbor with Norfolk on one side and Portsmouth on the other. Norfolk's earliest downtown was at the Elizabeth River waterfront, facing the harbor. Main Street ran parallel to the river along a finger-shaped piece of land bounded by the Elizabeth on the south and west, and Back Creek to the north. The earliest industrial and commercial buildings occupied this peninsula and were grouped along the east-west axis of Main Street. Church Street intersected Main Street at its eastern end and formed the earliest north-south axis connecting Norfolk's downtown to the outlying areas. With the filling in of Back Creek in the 1880s, Granby Street became a prominent north-south axis as well, intersecting Main near its western end. After 1900 residential buildings along Granby were replaced by commercial structures as Granby developed into the primary shopping area of Norfolk, eclipsing Main Street as the heart of downtown. Today, Granby and Monticello are the primary north-south avenues, while Atlantic and Bank Streets are less traveled north-south routes. Cross streets (beginning at Main and continuing northward) are Plume, City Hall, Brooke, Tazewell, College Place and Freemason.

Present day downtown Norfolk is distinguished by its turn-of-the-century commercial architecture concentrated along Granby Street, running from Main Street at the south to Freemason on the north, and with irregular boundaries to the east and west. The buildings are often adorned with elaborate and expressive ornament, and several can be termed skyscrapers. The buildings are, for the most part, Classical Revival in style, although they are varied in their interpretation of the Classical vocabulary and include examples of the Beaux Arts, Italianate styles and

(See Continuation Sheet #10)

## 8. Significance (See Continuation Sheet No. 25)

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input checked="" type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates Late 19th and Early 20th Centuries Builder/Architect Various

Statement of Significance (in one paragraph)

### STATEMENT OF SIGNIFICANCE

The Downtown Norfolk Historic District, which occupies the oldest continuously settled area of Virginia's second largest city, is closely associated with events and developments that have made a major contribution to Norfolk's history as a rail, banking and maritime industrial center. Representative of the city's optimism, prosperity and cultural advancement through a period of expanding port and naval activity, improved rail transportation and increased visitation to Norfolk for the Jamestown Exposition of 1907, the district embodies distinctive characteristics of early 20th-century commercial architecture in general and terra cotta ornamentation in particular. Buildings in the district are concentrated along Granby Street, which eclipsed Main Street as the heart of downtown after 1900. While predominantly Classical Revival in style, they are varied in their interpretation of the Classical vocabulary and include examples of the Beaux Arts and Italianate styles as well as many vernacular adaptations. Prominent East Coast architects whose work is represented in the district include Ammi B. Young (U.S. Customs House, 1859), Charles E. Cassell (Citizens' Bank Building, 1897), Wyatt and Nolting (U.S. Post Office and Courts Building, 1899), Kenneth M. Murchison, Jr. (Virginia Club Building, 1903), John Kevan Peebles (Lynnhaven Hotel, 1906), and Thomas White Lamb (Loew's Theatre, 1925). Among the district's interesting variety of commercial building types are Norfolk's earliest tall office buildings, four hotels associated with the Jamestown Exposition of 1907, two theatres, two arcades and several early 20th-century banks and department stores. The distinguished row of narrow brick storefronts on the east side of the 100 block of Granby Street constitutes one of Norfolk's most coherent streetscapes.

### HISTORIC CONTEXT

#### Early Growth and Development

Downtown is the site of the original City of Norfolk. A brief overview of its early growth and development provides an historical context for some of the features and patterns that remain today.

Norfolk's favorable location, adjacent to rivers and deep creeks which provided access to the ocean, was one of the primary determinants of its early development. 17th-century Norfolk was a rural area of tobacco plantations whose crops were shipped to European markets. The system of inlets which existed throughout the area encouraged trading and shipping from individual plantation sites. This unorganized and decentralized system of trading was regarded with disfavor by the British government, since it made the imposition of trade regulations difficult. The King and Colonial Governor felt that the development of towns was necessary to regulate trade and ensure the success of its colonies. Therefore, in 1680 the Virginia Assembly passed the "Act of Cohabitation and Encouragement of Trade and Manufacturing" which required each county

## 9. Major Bibliographical References

(See Continuation Sheet # 30)

## 10. Geographical Data

Acreage of nominated property 18.3 acres

Quadrangle name Norfolk South, VA

Quadrangle scale 1: 24000

UTM References

A 

1	8
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3	8	5	0	6	0
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4	0	7	9	0	8	0
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Zone Easting Northing

B 

1	8
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3	8	5	0	1	0
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4	0	7	8	3	5	0
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Zone Easting Northing

C 

1	8
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3	8	4	7	1	0
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4	0	7	8	2	6	0
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D 

1	8
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3	8	4	6	9	0
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4	0	7	8	6	5	0
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E 

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F 

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Verbal boundary description and justification

(See Continuation Sheet #33)

List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state N/A code county N/A code

## 11. Form Prepared By

name/title Staff and Volunteers

organization Downtown Norfolk Development Corporation date 1986

street & number 201 Granby Street, No. 101 telephone (804) 623-1757

city or town Norfolk, state Virginia 23510

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

   national   X   state    local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

H. Bryan Mitchell, Director  
title Division of Historic Landmarks

date February 11, 1987

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I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

**United States Department of the Interior  
National Park Service**

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DOWNTOWN NORFOLK HISTORIC DISTRICT, NORFOLK, VA

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**4. OWNER OF PROPERTY**

**Granby Street**

**100 Block**

101-103	Donald S. Lewis 101 Granby Street Norfolk, VA 23510
112-114	CGV Associates 152 Newtown Road, Suite 116 Virginia Beach, VA 23462
116-118	Frank P. Thomas, III & David 116 Granby Street Norfolk, VA 23510
120-122	Alexander A. Beiro 3514 Halcyon Drive Alexandria, VA 22305
126	Alexander A. Beiro 3514 Halcyon Drive Alexandria, VA 22305
128-130	Josephine P. Mollura 1683 Cougar Avenue Norfolk, VA 23518
131-133	Michael S. Weisburg 131-133 Granby Street Norfolk, VA 23510
132-134	Alexander A. Beiro 3514 Halcyon Drive Alexandria, VA 22305
136-140	Henry E. Howell, Jr., et als P.O. Box 3688 Norfolk, VA 23514
151-155	Bertram H. & Estelle Hornstein 151 Granby Street Norfolk, VA 2510

(See Continuation Sheet No. 2)

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**4. OWNER OF PROPERTY - (Contd.)**

157-159	Robert T. Moore P. O. Box 3569 Norfolk, VA 23514
<b>200 Block</b>	
201	NRHA c/o Goodman Segar Hogan World Trade Center Norfolk, VA 23510
203	NRHA c/o Goodman Segar Hogan World Trade Center Norfolk, VA 23510
207-213	Lonsdale Corporation c/o Edith Grandy, Trust Department United Virginia Bank P. O. Box 3583 Norfolk, VA 23514
215-221	John L. Roper Estate Inc. c/o Edith Grandy, Trust Department United Virginia Bank P. O. Box 3583 Norfolk, VA 23514
225/100 Brooke Ave.	Tazewell Building Associates 1730 Rhode Island, Ave., N. W. Suite 701 Washington, D. C. 20036
231-239	Murray Goldburg 233 Granby Street Norfolk, VA 23510
241	Monticello Properties, Inc. 254 Monticello Avenue Norfolk, VA 23510
243-247	Arnold Orleans 5272 River Road Bethesda, MD 20816

(See Continuation Sheet No. 3)

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**4. OWNER OF PROPERTY - (contd.)**

244-250	Leans Partnership 244 Granby St. Norfolk, VA 23510
250-252	Virginia Stage Company P. O. Box 3781 Norfolk, VA 23514 Attn: Mr. Dan Martin
253	Two Hundred Fifty Three Partnership c/o Warren L. Holland, Sr. 253 Granby Street Norfolk, VA 23510
254	Virginia Stage Company P. O. Box 3781 Norfolk, VA 23514 Attn: Dan Martin
255-263	Sung T. & Bok Ja Kim 760 Harris Point Drive Virginia Beach, VA 23455
256-260	Arnold Orleans c/o Sovran Bank Real Estate Finance Dept. P.O. Box 600 Norfolk, VA 23501
<b>300 Block</b>	
300-306	Alvah H. Martin Estate c/o Smith & Welton 300 Granby Street Norfolk, VA 23510
308	B & L Realty Co. 138 W. Belvedere Road Norfolk, VA 23505

(See Continuation Sheet No. 4)

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**4. OWNER OF PROPERTY - (contd.)**

- 310 Florence L. Smith Trust  
c/o Edith Grandy  
United Virginia Bank  
5 Main Plaza East  
Norfolk, VA 23510
- 314-318 Lerner Shops of VA, Inc.  
460 W. 33rd Street  
New York, N. Y. 10001
- 320-328 Norfolk Port Authority & Industrial Authority  
c/o Bank of the Commonwealth  
P. O. Box 1177  
Norfolk, VA 23501
- 330 Chae Chong  
265 Granby Street  
Norfolk, VA 23510
- 332 Charles R. Grandy, et als  
c/o W. G. Gary  
P. O. Box 3503  
Norfolk, VA 23514
- 334-344 Arnold Orleans  
5272 River Road, Suite 760  
Bethesda, MD 20016
- 343 Arnold Orleans  
5272 River Road  
Bethesda, MD 20816
- 346-348 Arnold & Ruth Orleans  
5272 River Road  
Bethesda, MD 20816

**East Main Street**

**100 Block**

- 100-102 Granby & Main Associates  
c/o Wyle R. Cooke, Jr.  
710 W. 21st Street  
Norfolk, VA 23517

(See Continuation Sheet No. 5)

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**4. OWNER OF PROPERTY - (contd.)**

101	USA 101 E. Main Street Norfolk, VA 23510
109-117	Urban Revival Associates c/o Ronald P. Donn 1800 Sovran Center Norfolk, VA 23510
120	Carolina Coach Co. P. O. Box 28066 Raleigh, N. C. 27611
<b>200 Block</b>	
200-216	Selden Associates c/o Goodman Segar Hogan World Trade Center Norfolk, VA 23510
<b>West Plume Street</b>	
<b>100 Block</b>	
104-120	Plume Associates 749 Boush Street Norfolk, VA 23510
<b>East Plume Street</b>	
<b>200 Block</b>	
200	Heritage Bank & Trust P. O. Box 3749 Norfolk, VA 23510
201-203	Bess P. & Peter G. Decker, Jr. 1324 Harmott Avenue Norfolk, VA 23509
223-227	Norfolk Port & Industrial Authority P. O. Box 3237 Norfolk, VA 23514

(See Continuation Sheet No. 6)

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4. OWNER OF PROPERTY - (contd.)

235 Seaboard Associates  
P. O. Box 267  
Norfolk, VA 23501

**300 Block**

300-308 Space Realty Development Corp.  
of America  
c/o Allen J. Gordon  
P.O. Box 1756  
Chesapeake, VA 23320

311-319 MH Rapoport & Co., Inc.  
P.O. Box 519  
Portsmouth, VA 23705

**East City Hall Avenue**

**200 Block**

201-203 JA Vandersyde, et al  
201-203 E. City Hall Avenue  
Norfolk, VA 23510

205-217 Monticello Arcade Ltd.  
Partnership  
P. O. Box 3503  
Norfolk, VA 23514

**West City Hall Avenue**

**100 Block**

113-121 Vince Mastracco  
P. O. Box 3037  
Norfolk, VA 23514-3037

**Brooke Avenue**

**100 Block**

100: See No. 225 Granby Street

113-115 Marguerite Carter and Mary A. Carter  
c/o Norfolk Stationery  
113 Brooke Avenue  
Norfolk, VA 23510

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**4. OWNER OF PROPERTY - (contd.)**

116-118                      Missions to Military, Inc.  
                                 115 W. Tazewell Street  
                                 Norfolk, VA    23510

120                            The Union Mission  
                                 120 Brooke Avenue  
                                 Norfolk, VA    23510

130                            The Union Mission  
                                 130 Brooke Avenue  
                                 Norfolk, VA    23510

**East Tazewell Street**

**100 Block**

108-116                      Virginia Stage Company  
                                 P.O. Box 3781  
                                 Norfolk, VA 23514  
                                 Attn: Dan Martin

**West Tazewell Street**

111                            Elizabeth L. Etheridge  
                                 1616 Powhatan Pl.  
                                 Norfolk, VA 23511

112-120                      Thomas Nelson Hotel Ltd. Partnership  
                                 245 Granby Street  
                                 Norfolk, VA    23510

115                            Missions To Military, Inc.  
                                 115 W. Tazewell Street  
                                 Norfolk, VA    23510

119                            Michael S. Weisburg, et als  
                                 450 Law Building  
                                 Norfolk, VA    23510

121-123                      Robert T. Hasler, Jr., et al  
                                 c/o Hasler & Company  
                                 121 W. Tazewell Street  
                                 Norfolk, VA    23510

(See Continuation Sheet No. 8)

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4. OWNER OF PROPERTY (contd.)

**Bank Street**

**100 Block**

127 Wilson J. Browning, Jr.  
127 Bank Street  
Norfolk, VA 23510

**Atlantic Street**

118-122 John Paul Hanbury  
P.O. Box 3888  
Norfolk, VA 23514

124-128 John Paul Hanbury  
P. O. Box 3888  
Norfolk, VA 23514

**Monticello Avenue**

**300 Block**

301 Lucy O. Hines, et als  
c/o Smith & Welton  
300 Granby Street  
Norfolk, VA 23510

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**6. REPRESENTATION IN EXISTING SURVEYS**

2. Auslew Gallery (DHL File No. 122-78)  
National Register of Historic Places, February 23, 1985
3. U.S. Post Office and Courts (DHL File No. 122-58)  
National Register of Historic Places, October 10, 1984
4. Wells Theatre (DHL File No. 122-67)  
National Register of Historic Places, May 19, 1980
5. Monticello Arcade (DHL File No. 122-66)  
National Register of Historic Places, May 21, 1975
6. U. S. Customs House (DHL File No. 122-32)  
National Register of Historic Places, April 17, 1970

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7. DESCRIPTION (contd.)

many vernacular adaptations. In many cases the classical detailing is executed in glazed terra cotta. In fact, terra cotta ornament is so prevalent that it is unusual not to find it on Norfolk buildings constructed from the 1880s to the 1920s. Terra cotta was mass produced and shipped by water to Norfolk, and is, therefore, a very popular medium for ornament. In many respects, the buildings within the district reflect the prosperity which Norfolk enjoyed in the years around the turn-of-the-century and into the 1920s. Prosperity was due to port and naval activity, the link by rail of the coalfields and the Norfolk harbor, and to a lesser extent, the Jamestown Exposition of 1907. These have all left a legacy in Norfolk's architecture, some more obvious than others. While it is relatively easy to identify those remaining buildings that were associated with the Jamestown Exposition, it is more difficult to identify buildings which were constructed as a result of Norfolk's prosperity resulting from the presence of the United States Navy, or to the shipment of coal by rail to Hampton Roads.

Though Norfolk is rich in history from the seventeenth century on, this is not reflected architecturally. Antebellum buildings are rare in downtown Norfolk and only one survives in the historic district.

The 1858 U.S. Customs House was designed by architect Ammi B. Young (1798-1874), who was then the supervising architect of the Department of the Treasury. The granite Customs House sits on a high rusticated basement with a broad flight of steps leading to the portico. Across the portico are six Corinthian columns, supporting a pediment bearing dentils and modillion blocks. The handsome and substantial structure was built to be fireproof. It was individually listed on the National Register in 1970.

The Civil War and Reconstruction were difficult for Norfolk, as they were for southern cities generally. This, and the Depression of 1893, naturally produced a lull in building from which the city did not fully emerge until the 1890s. Many of the buildings that were built in the downtown area during the Reconstruction Era have been razed. Consequently, the earliest buildings remaining date to the late 1890's. The Citizen's Bank (now Wheat) Building at 109-117 East Main Street was built from 1897 to 1899, and is the oldest tall building downtown. It is an eight-story, golden brown brick structure, trimmed with terra cotta and Worcester stone. The first floor is rusticated and features semicircular-arched windows and entrances. Three large arches separated by fluted Corinthian pilasters form the entrance. Terra cotta lions' heads look out from the spandrels of the center bays. The three central bays are recessed in the upper floors. Between the seventh and eighth floors a heavy cornice projects. The building was designed by Charles E. Cassell, FAIA, of Baltimore, a founder of the Baltimore chapter of the A.I.A., and a designer of buildings of various types. Frank R. May of Norfolk was contractor and builder. The building and site cost \$200,000. Local newspapers reported that the building was occupied by January 19, 1899, the anniversary of Robert E. Lee's birth.

In 1899 construction began on a new U.S. Post Office and Courts building at 235 East Plume Street. Again a Baltimore firm received the architectural commission. Wyatt and Nolting was

(See Continuation Sheet No. 11)

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**7. DESCRIPTION (contd.)**

a well-known and successful firm responsible for a number of important commissions primarily in and around Baltimore and Washington, D. C. The firm won the competition for the Baltimore County Courthouse (1896-97), and designed the Fifth Regiment Armory Building (1901), the Hamet Lane House, Home for Invalid Children at Johns Hopkins Hospital (1912), and many bank and office buildings. William G. Nolting (1866-1940) was born in Baltimore, educated in Richmond and received his architectural training in Richmond and Washington, D. C. James Bosley Noel Wyatt (1847-1926) was a Baltimore native and Harvard graduate. He attended M.I.T. and the Atelier Vaudremer of the Ecole des Beaux Arts for his architectural training. Both men were Fellows of the American Institute of Architects. James Knox Taylor, supervising architect of the U.S. Department of the Treasury from 1897 to 1912, approved the plans and is listed as the architect of record. Mr. Taylor, a fellow of the American Institute of Architects, completed a two-year course in architecture at M.I.T. and worked in Boston and New York architectural offices, including those of Cass Gilbert. While with the Treasury Department, he was responsible for post offices in Annapolis, Maryland and Norwich, Connecticut, and the old Federal Building in San Francisco.

This well-preserved Classical Revival building, with massing and detailing redolent of English and Italian sources, is one of Norfolk's most urbane structures. The raised basement is faced with dressed ashlar which is laid in a rusticated pattern on the first floor. The upper stories are of light-colored brick which harmonizes with the stone base and trim. Limestone was used to fashion quoins, a central balcony supported by paired consoles, window surrounds and pedimented cornice. A large cartouche, ornamented with stars and stripes, fills the tympanum. After this, Norfolk architecture was rarely so well proportioned and detailed.

Norfolk's only surviving example of the Second Empire style is at 100-102 East Main Street (at the intersection of Main and Granby), built circa 1900. The building has been renovated, and by comparison with historic photographs, it can be seen that the false mansard roof and the windows' hood moldings have been restored. The mid-section of the three-bay building is divided by fluted pilasters with paired brackets and modillion blocks forming the cornice. The building at 100-102 East Main Street is stylistically unusual within the historic district.

One of the city's most coherent streetscapes is the east side of the 100 block of Granby Street. Here is a row of narrow brick storefronts, all three to five stories with Classical Revival features. Some of these facades display distinguished craftsmanship. This is especially true of the Tradewinds Building at 112-114, with its rusticated stonework, fluted Ionic pilasters which support an entablature and pediment, quoins, and urns. This facade is packed with ornament, undoubtedly reflecting the enthusiasm of its owner. City directories indicate that the first owner was Alvah H. Martin, who owned several lots in this block. An early occupant of the building, possibly the first, was C. W. Stieff Pianos. The four three-story buildings in the middle of the block, 116-118, 120-122, 126 and 128-130 Granby, are very similar, and were probably built as a block in 1902. Only traces of the original storefronts remain on two of the buildings, and the original cornice is gone. The original three-bay storefront of 126 possesses a large central arch bearing Gibbs

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7. DESCRIPTION (contd.)

surround. The openings of the end bays are framed by elongated scroll brackets supporting a lintel on which rests elaborate wreaths. One end bay at 116-118 is extant and matches that of 126. The upper-story windows of these two buildings are framed with quoins. The upper-story windows of all the buildings have segmental arches with a central stone keystone on the second floor, and jack arches on the third floor. It appears that the end buildings were more ornate than the two central structures, and that the four form a symmetrical central block. The last building along the block, 132-134 Granby, also rises three stories, and was built in 1902. The upper-floor windows are placed closely together in the center of the facade. Surrounding the windows is terra cotta ornament which links the windows and provides vertical emphasis. The original terra cotta cornice is intact. The building is notable for its Jacobean-style terra cotta. The similar style, scale, massing, and materials of these buildings make them important, regardless of missing cornices or replaced storefronts.

A very significant early twentieth-century building sits at the northwest corner of Granby and Main. Built as a bank in 1902, this four-story, limestone-faced building is distinguished by engaged Ionic columns running its full height. The columns support a full entablature with a dentil cornice. The first-floor openings are pedimented, while upper-story windows are recessed between the columns, and faced with metal railings. A mix of Greek and Roman elements is used quite successfully. The building is in an admirable state of preservation.

A lavishly ornamented building was constructed in 1903 for the Virginia Club at the northwest corner of Granby and Plume. This selective gentlemen's group had previously owned another building on this site which burned in January of 1902. The club officers hired Kenneth M. Murchison, Jr., FAIA, of New York as their architect. Mr. Murchison graduated from Columbia University in 1894, and studied at the Ecole des Beaux Arts from 1897-1900. A successful architect, Mr. Murchison is best known for his railroad terminals. He designed Union Station in Baltimore (1912), and Union Terminal in Jacksonville, Florida (1917), as well as commercial buildings, hospitals and hotels. Mr. E. Tatterson of Norfolk was general contractor. The new seven-story building opened in March of 1904. Though the ground floor has been significantly altered, and the large cornice is missing, the mid-section of the building is intact. The original entrance faced Plume Street, and the Plume Street facade is, therefore, more ornate. The second-story windows are treated as doorways on the Plume elevation, with terra cotta balconies and engaged Ionic columns supporting full entablatures and segmental arches. Other windows have jack arches with keystones. On the first floor, there are terra cotta cornices and metal balcony railings at each window. A wide band of terra cotta ornament remaining from the original cornice circles the building above the fifth floor. In addition to its architectural importance, the building is significant in its reflection of the social history of the period. It is the only remaining example of a club building, and as such expresses the taste of Norfolk's affluent gentlemen.

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7. DESCRIPTION (contd.)

The Jamestown Exposition of 1907 brought large numbers of visitors to Norfolk. The Exposition, held on 340 acres at Sewell's Point, was accessible by streetcar from downtown. In anticipation of tourists, hotel building began in earnest around 1905. Over thirty hotels are listed in the 1907 City Directory. Four hotels remain within the historic district: The Hotel Fairfax, The Lorraine Hotel, The Princess Hotel and The Lynnhaven.

The Hotel Fairfax was designed by the Norfolk firm of Breese and Mitchell, and was completed in April of 1907. It is an eight-story brick building trimmed in stone. The brick of the first two floors is laid so as to imitate rusticated stone. The mid-section of the main facade is divided vertically by quoins on either side of the end and center bay windows. The main entrance, in the center bay, is covered by a large arch surrounded by radiating rustication. Above the entrance is a stone balcony, on the face of which is etched "FAIRFAX", that rests on stylized consoles. The windows flanking the main door have semicircular arches, while the remaining windows on all floors are jack arches. Breese and Mitchell designed the Virginia House at the Jamestown Exposition. Very little is known about Charles Parker Breese, but Benjamin Franklin Mitchell (1870-1956) is known to have designed a number of local landmarks. These include the Molasses Tank, a part of Southgate Terminals, Norfolk Community Hospital, Norfolk's City Market, and schools, churches and houses in Norfolk.

The Lorraine (now the Hotel Thomas Nelson), at 243-247 Granby Street, was completed in 1905. It sits on the northeast corner of Granby at its intersection with Tazewell. The seven-story structure is Beaux Arts in style with an ornate main facade. The brickwork is rusticated at the first three levels, and is a lighter shade than the upper floors. The light-colored brick is used for quoins while other decorative elements are in terra cotta or limestone. The windows of the upper stories received various treatments. Copper-sheathed bay windows frame the center windows from the fourth through the sixth floors on the Granby facade. A balcony in the center bay of the fourth floor is supported by heavy consoles and the doorway to the building is topped with a broken pediment. It is significant that the original metal cornice is intact, as so many Norfolk buildings are without their cornices.

The Princess Hotel, also known as the Colonial Theater, sits at 108-120 West Tazewell Street to the rear of the Lorraine. The Princess was completed in 1906 and is Renaissance Revival in style. Like the Lorraine, the brick used for the second floor (the first floor has been extensively altered) and corner quoins is light-colored and the second floor is rusticated. The windows of the third floor all have semicircular arches with keystones; all the other windows have jack arches fashioned in light-colored brick. The metal cornice of dentils and modillion blocks is intact.

The Lynnhaven Hotel, 343 Granby, was completed in 1906 and shortly afterwards was renamed the Southland. The hotel was designed by the prominent Norfolk architect John Kevan Peebles (1866-1934). Peebles received a Doctor of Science degree in engineering from the University

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**7. DESCRIPTION (contd.)**

of Virginia. He is best known for his participation in the restoration of the Virginia State Capitol (1904-05), work at the University of Virginia, and bank, hotel and church designs. He was responsible for the 1905 Hotel Jefferson reconstruction/addition in Richmond. The Classical Revival vocabulary is handled more loosely than in the other remaining hotels. Like the others, the hotel is brick, rusticated at the first two floors, and features corner quoins which are somewhat exaggerated. The main entrance is richly embellished with glazed terra cotta, as fruit laden garlands meet at a lion's head over the doorway. Paired consoles support a balcony directly over the entrance. Balconies with metal railings front some of the seventh-and eighth-floor windows as well. Unlike the other hotels, corbelled brick and terra cotta form the cornice. Squares of green glazed terra cotta, some set on end to form diamonds, are set in a band below the corbelled brick. Using brick and terra cotta in this way appears to have been unusual for Norfolk's large downtown buildings of the period. While many early cornices are missing, those which remain indicate a preference for metal, consisting largely of dentils and modillion blocks.

One of Norfolk's finest and most unusual buildings was built in 1907. The Monticello Arcade sits at the terminus of Monticello Avenue at City Hall Avenue. The arcade provides pedestrian access from City Hall south to Plume Street. The City Hall Avenue and Plume Street facades are identical. Engaged fluted Ionic columns are two stories high and support an entablature, while arched pediments surmount the central entrances. The third floor is treated more simply with short piers continuing the vertical thrust of the columns. The arcade is notable for its lavish use of polychrome terra cotta, as well as for its building type, which is rarely seen in Virginia. The Monticello Arcade was individually listed on the National Register in 1975.

In 1906 John D. Rockefeller gave \$250,000 to build a Navy YMCA in Norfolk. It was intended to be among the finest YMCAs in the country with the most modern equipment available. The site, 130 Brooke Avenue at the corner of Boush Street, cost \$75,000 according to local newspaper accounts. The first Navy YMCA in the country opened at the Brooklyn Navy Yard in 1902, and a Norfolk branch was established on Church Street later that year. The 1906 building is six stories on a raised basement and is built of brick with terra cotta trim. It is U-shaped with a two-story entry filling in the open side of the U. The entrance section is distinguished by three large semicircular arches, in the middle of which is the main doorway. The arches are topped with scroll keystones. A balustrade runs along the roofline of the center section. The three-bay end pavilions are symmetrical. The center bay of each pavilion is emphasized with terra cotta block which connect the third-through fifth-floor windows. Each window has a keystone, and the vertical row is crowned by a broken pediment supported by heavy consoles. A belt course surrounds the U-shaped portion of the building between the fifth and sixth floors and a cornice encircles the building between the sixth floor and the parapeted roofline. The YMCA is unusual in plan, as there are no other buildings of this shape downtown. It is also one of the largest buildings downtown, and is little changed from the original.

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**7. DESCRIPTION (contd.)**

A small building of note is Byrd and Baldwin Brothers built in 1907 at 116-118 Brooke Avenue. The prominent feature in the design of this two-story, cream-colored brick building is the engaged, stop fluted, Ionic columns. The columns run the height of the building and support an entablature and cornice. Above the cornice is an ornate parapet at the center of which is an open-bed pediment supported by paired, wreathed consoles. The central doorway is on a slightly raised basement, and is topped by a heavy lintel supported by wreathed consoles. Resting on the lintel is a wreath and garlands. This small building is notable for its sophisticated details. Byrd and Baldwin Brothers was a real estate company.

The construction of the Royster Building in 1912 marked a significant point in the development of Granby Street as the center of commerce in Norfolk. Erected at the corner of Granby and City Hall Avenue, the twelve-story Royster Building was Norfolk's tallest building for over 50 years. Generally tripartite in design, the base consists of two-story engaged limestone pillars which support a full entablature. On either side of the entry two fluted Doric columns are used in place of the pillars. The yellow brick shaft is divided into three bays, each with a pair of windows. The top two stories are clad in terra cotta and feature consoles supporting lion's heads beneath the replaced cornice. Architects for the building were the prominent Norfolk firm of Ferguson, Calrow and Taylor. Findley Forbes Ferguson and Charles T. Calrow were life long residents of Norfolk and the driving force in the partnership. Ferguson received his architectural training at M.I.T., while Calrow served an apprenticeship in the Norfolk architectural office of J.E.R. Carpenter. Their partnership with Taylor was formed in 1905 and dissolved in 1915. Together or separately they are responsible for many of the finer buildings erected in Norfolk in the early decades of this century. The Royster Building was, however, the largest of their Norfolk commissions. The building was erected for the F. S. Royster Co., an importer and processor of agricultural fertilizers. The importation of guano for agriculture from the seacoast islands of Peru was a thriving industry at this time in maritime-centered Norfolk, and Royster was a recognized leader in this area. The building served as Royster's headquarters from 1912 to 1975. G. Henry Miller was the contractor for the project which had an estimated cost of \$350,000.

Merchants and Mechanics Savings Bank moved into their new building at 127 Bank Street in 1913. Merchants and Mechanics was founded in 1851 and was the only bank to survive the Civil War. The building is a limestone-faced temple form structure with piers and engaged fluted Ionic columns running the height of the building and supporting an entablature and pediment. A band of Greek key carving spans the center three bays between the columns' capitals. Delicate ornament adorns the tops of the piers and the capitals. The pediment is outlined in modillion blocks, and acroteria cap the apex and corners of the pediment.

The Mutual Building Association (121-123 W. Tazewell St., 1912) and the Jefferson Office Building (201-203 E. Plume Street, 1915) are more typically in scale to the Norfolk buildings of this time. The Mutual Building Association is a nicely detailed two-story building with unusual Classical

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**7. DESCRIPTION (contd.)**

Revival details. On the ground level an arched doorway is flanked by fluted Ionic pilasters. On either side of these pilasters are two windows of a standard rectangular shape on the first floor, but nearly square on the mezzanine level. The second floor consists of a band of four windows separated by pairs of reed-like columns which lead to a cornice supported by thin, paired brackets. The building was originally erected as the home of a local savings and loan. The Jefferson Office Building was built by the Guaranty Title and Trust company between 1912 and 1915. Four two-story pilasters in a stylized composite order divide the composition into three bays and support an entablature between the second and third floors. The entablature is the most pronounced element in the design and features dentils, egg and dart molding, and miniature lions' heads. The third floor is also three bays, but is set back from the entablature and is more restrained in its ornament.

Few other buildings in the historic district make as extensive use of glazed terra cotta ornament as the McKevitt Building (201-203 East City Hall Avenue, 1916). On the ground floor the twin entries are flanked by paneled Tuscan pilasters with garlands at the tops of their shafts. The doorways are recessed in an alcove-like enclosure. Each of these doorways is comprised of two fluted Roman Doric engaged columns which support a segmental arch embellished with astragal, egg and dart, and ball moldings. The tympanums within the segmental arches feature a cartouche surrounded by a wreath and foliage. The second through sixth floors are divided into three bays. There are elaborate spandrels beneath the windows on all floors with the exception of the sixth which has a balcony supported by consoles. The building is topped by a blind balustrade supported by modillions. All of the ornament on the City Hall Avenue facade is executed in glazed terra cotta with the exception of the twin entries which are marble. The building was erected by Michael McKevitt, a colorful Norfolk saloon keeper and real estate speculator. The McKevitt Building was designed by Norfolk architect James W. Lee and built by Baker and Brinkley at a cost of \$75,000.

Also from this period is the Wells Theatre (108-116 East Tazewell Street, 1913). Like so many other buildings in the district, the Wells' design is expressed with a classical vocabulary. The theater's design is unusual in its eclectic combination of elements and in the degree to which the design was influenced by principles of Beaux Arts classicism. The Wells Theatre was individually listed on the National Register in 1980.

Numerous other buildings within the district reflect an attempt to erect utilitarian commercial structures. Almost uniformly they show the influence of the Classical Revival in the symmetry of their fenestration and in the sparse use of classical ornament. The Quality Shop building (311-319 East Plume Street, 1910) is such a building. The brickwork on the ground level has been recessed every eight courses to make the impression of a rusticated base. Decorative brickwork in a geometric pattern has been used in the window spandrels and there are stone keystones over the third-floor windows.

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**7. DESCRIPTION (contd.)**

The F. W. Woolworth Building (346-348 Granby, 1910-1911) was originally erected as the Norfolk YMCA. Russell Mitchell of Wood, Donn & Deming, architects of Washington, D. C., designed the building. Wood, Donn & Deming are best known for their work in Washington, including the Masonic Building (1908) and the Union Trust Building (1907) at the corner of 16th and H Streets. The unaltered third and fourth floors reveal a simple design of paned windows, modest cornice and stepped parapet. The facade of the first two floors was remodeled at a later date to accommodate for retail space. Currently, plate glass windows encase the ground floor, while the second floor is clad in two types of tile (one of which has incised Art Deco decoration). A cornice between the second and third floor separates the remodeled facade from the rest of the building.

Norfolk's locally owned department store, Smith & Welton, moved to the building at 300-306 Granby Street in 1917. The Smith & Welton Building had been built in 1913 for use as a furniture store and after acquiring the structure the firm added a new two-story facade at ground level along Granby and Market streets. This limestone facade consists of engaged Ionic pillars supporting an entablature. Flanking the central entrance are two fluted Ionic columns supporting a pediment with a cartouche in the tympanum. The third through seventh floors are tan brick with terra cotta jack arches and rusticated frames surrounding the windows. James W. Lee was the architect of the building which was built by R. H. Richardson and Sons, Inc.

115 W. Tazewell Street (1915) is a small, three-story office building notable for its simple Classical Revival details. The ground floor has a dressed stone watertable and recessed entrance with molded archivolts capped with small consoles supporting an overhanging lintel. Windows on the first floor are similarly treated but in a smaller scale. The brickwork on the first floor is recessed every fifth course in order to create the illusion of rustication. A dressed stone belt course separates the first and second floors. There are terra cotta spandrels beneath the second and third floor windows and terra cotta keystones above the third floor windows.

The buildings erected in the historic district in the years following World War I are, for the most part, simpler structures with less ornament. Where ornament does appear it is almost always classical in style and the fenestration of these buildings is almost exclusively symmetrical.

The Greenwood Building (231-239 Granby Street, C. 1918) is a three-story building with a ground level that has been significantly altered over the years. The second and third stories feature decorative brickwork with delicate terra cotta trim. The most ornamental aspect of the design are the closely spaced groups of fifteen one-over-one sash windows on each story. The current Union Mission Family Shelter (120 Brooke Ave., 1920) was originally built as an annex to the neighboring Naval YMCA. Decorative brickwork outlines the three bays on each of the three stories, and there are keystones above each of the jack arches. The building is unusual in the district because of its industrial sash windows. As is the case with so many of the later Granby Street buildings, the ground floors of 255-263 Granby Street (1921) have been altered. The third

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7. DESCRIPTION (contd.)

and fourth floors of this four-story building show the original fenestration pattern of closely spaced one-over-one sash windows. Above the fourth-floor windows are two symmetrical panels of ornamental brickwork flanked by scroll brackets infilled with fruit and topped by a dentil cornice.

Loew's Theatre (334-344 Granby Street, 1925) is a long four-story brick theatre notable for its interior. The exterior has been altered on the first floor, but the upper three floors feature beige and red brick laid in a decorative pattern with simple terra cotta ornament. The third and fourth floors feature five groups of tripled windows (most of which have been infilled with brick). Between the windows in each group are white tile pilasters. The interior was designed in an ornate Spanish style and features terrazzo floors and polychrome walls with mirrors inset over black marble bases. The cost of construction was \$900,000. The architect for the 2500-seat theater was Thomas White Lamb of New York, a nationally-known theater designer. Mr. Lamb designed theaters in New York, Boston, Kansas City and Saratoga Springs and in England, Australia, Egypt, North Africa and India. He was responsible for the 1925 Madison Square Garden, New York's Capitol Theater (1919), Loew's Kansas City Theater, and a number of Loew's theaters across the country.

While some of the buildings within the district have Art Deco additions or alterations (119 W. Tazewell Street being an example), the Selden Arcade, built in 1931, is the only building in the district originally built in the Art Deco style. Straddling the block between Main and Plume Streets, it lies immediately to the south of its earlier counterpart, the Monticello Arcade. The Main Street facade features a two-story arched and recessed entrance surmounted by a band of geometric ornament which is repeated across the tops of the storefronts. Fluted stone panels that simulate pilasters are located at either side of the entrance arch and at the corners of the building. Together with the Monticello Arcade to the rear, the Selden Arcade provides a covered passageway from the Federal Building on Granby Street to within two blocks of the waterfront.

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7. DESCRIPTION - Inventory

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Following is an itemized inventory of all the properties in the Downtown Norfolk Historic District. All structures contribute to the historic character of the district unless otherwise specified.

**Granby Street**

**100 Block**

- 1 No. 101-103: Originally a bank, now office building. Classical Revival. 1902. Brick with dressed limestone face; 4 stories; parapeted flat roof; 1 bay facing Granby, 5 bays facing Main.  
(also 122-16)
- 2 No. 112-114: Office building. Classical Revival. 1900. Brick and stone; 4 stories; roof not visible; 4 bays.  
(also 122-160)
- 3 No. 116-118: Commercial. Classical Revival. 1902. Brick (stretcher bond); 3 stories; roof not visible; 6 bays.
- 4 No. 120-122: Originally office/retail, now vacant. Classical Revival. 1902. Brick (stretcher bond); 3 stories; roof not visible; 3 bays.
- 5 No. 126: Originally office/retail, now vacant. Classical Revival. C. 1902. Brick (stretcher bond); 3 stories; roof not visible; 3 bays.
- 6 No. 128-130: Originally office/retail, now vacant. Classical Revival. 1902. Brick (stretcher bond); 3 stories; roof not visible.
- 7 No. 131-133: Originally private club; now office/retail. Classical Revival. 1903. Brick (stretcher bond); 6 stories; flat roof; 3 bays facing Granby, 7 bays facing Plume St.
- 8 No. 132-134: Commercial. Edwardian. 1902. Brick (stretcher bond); 3 stories; roof not visible; 3 bays.  
(also 122-162)
- 9 No. 136-140: Office/retail. Vernacular Classical Revival. C. 1900. Brick (stretcher bond); 4 stories; roof not visible; 5 bays facing Granby, 4 bays facing Plume St.
- 10 No. 151-155: Retail. Beaux Arts. C. 1908. Brick; 3 stories; roof not visible; 6 bays.
- 11 No. 157-159: Originally a bank, now retail. Vernacular Classical Revival. C. 1905. Brick (stretcher bond); 9 stories; roof not visible; 6 bays.

**200 Block**

- 12 No. 201: Office building. Classical Revival. 1912. Brick (stretcher bond); 12 stories; roof not visible; 9 bays.  
(also 122-166)
- 13 No. 203: Office building. Classical Revival. C. 1910. Brick (stretcher bond); 4 stories; roof not visible; 5 bays.

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- 14 \* No. 207-213: Office/retail. Contemporary. Mid-1950's. Steel frame; 3 stories; roof not visible; 10 bays. Non-contributing.
- 15 No. 215-221: Originally office/retail, now commercial. Italianate. 1907. Brick (stretcher bond); 3 stories; roof not visible; 5 bays.  
(also 122-167)
- 16 No. 225/100 Brooke: Office/retail. Vernacular Classical Revival. 1902 with addition in 1910. Brick (stretcher bond); 6 stories; roof not visible; 12 bays.
- 17 No. 231-239: Office/retail. Vernacular Classical Revival. C. 1918. Brick (varied ornamental bonds); 4 stories; roof not visible; 9 bays.
- 18 No. 241: Originally offices, now vacant. Classical Revival. C. 1905. Brick (stretcher bond); 6 stories; roof not visible; 1 bay.
- 19 No. 243-247: Hotel. Beaux Arts. 1905. Brick (stretcher bond); 7 stories; roof not visible; 7 bays.
- 20 \* No. 244-250: Office/retail. Contemporary. 1900. Materials unknown, new cladding is brick, limestone and glassblock; 3 stories; roof not visible; 6 bays. Non-contributing.
- 21 No. 250-252: Office/retail. Beaux Arts. 1900. Brick (stretcher bond); 3 stories; roof not visible; 8 bays.  
(also 122-169)
- 22 No. 253: Gallery and offices. Beaux Arts. 1902. Brick (stretcher bond); 4 stories; roof not visible; 5 bays.
- 23 No. 254: Originally office building, now support facilities for Wells Theater. Chicago School. 1914. Steel frame and concrete; terra cotta cladding; 6 stories; roof not visible; 6 bays.  
(also 122-170)
- 24 No. 255-263: Office/retail. Vernacular Classical Revival. 1921. Brick (varied ornamental bonds); 4 stories; parapeted flat roof; 14 bays.
- 25 \* No. 256-260: Office/retail. Contemporary. Building date unknown, remodeled 1984. Brick (6-course American); 4 stories; roof not visible; 4 bays. Non-contributing

**300 Block**

- 26 300-306: Retail. Classical Revival. 1913. Brick (Flemish bond); 7 stories; parapeted flat roof; 5 bays.  
(also 122-173)
- 27 \* No. 308: Retail. Contemporary. C. 1912. Brick; 3 stories; roof not visible; 5 bays. Non-contributing.

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- 28 \* No. 310: Retail. Contemporary. 1907. Brick; 2 stories; roof not visible; 5 bays. Non-contributing.
- 29 \* No. 314-318: Retail. Contemporary. C. 1944. Brick; 2 stories; roof not visible; 8 bays. Non-contributing.
- 30 \* No. 320-328: Originally a theater, now athletic club. Classical Revival. 1922. Brick; 3 stories; roof not visible; 12 bays. Non-contributing.
- 31 \* No. 330: Retail. Contemporary. 1922. Brick; 1 story; roof not visible; 4 bays. Non-contributing
- 32 No. 332: Retail. Contemporary. C. 1915. Brick; 3 stories; roof not visible; 3 bays.
- 33 No. 334-344: Theater and retail. Vernacular Classical Revival. 1925. Brick (5-course American bond); 4 stories; roof not visible; 16 bays.
- 34 No. 343: Hotel. Classical Revival. 1906. Brick (stretcher bond); 8 stories; roof not visible; 13 bays.  
(also 122-35)
- 35 No. 346-348: Originally YMCA, now retail. Vernacular Classical Revival. 1910-11. Brick (Flemish bond); 4 stories; roof not visible; 13 bays.

**East Main Street**

**100 Block**

- 36 No. 100-102: Office building. Second Empire. C. 1910. Brick (stucco); 4 stories; false mansard roof (composition); 3 bays  
(also 122-36)
- 37 No. 101: Customs House. Classical Revival. 1858. Granite; 2 stories; gable roof (standing seam metal); 5 bays.  
(also 122-32)
- 38 No. 109-117: Office building. Renaissance Revival. 1897-99. Brick (stretcher bond); 8 stories; roof not visible; 5 bays. (wheat Bldg)
- 39 \* No. 120: Bus station. Contemporary. 1962. Brick (stretcher bond); 2 stories; parapeted roof; 12 bays. Non-contributing.
- 40 No. 200-216: Arcade. Art Deco. 1930-31. Brick (dressed ashlar stone facade); 2 stories; parapeted flat roof; 10 bays.

(See Continuation Sheet No. 22)

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7. DESCRIPTION - Inventory (contd.)

**West Plume Street**

**100 Block**

- 41 No. 104-120: Office building. Vernacular Classical Revival. 1906. Brick (stretcher bond); 7 stories; roof not visible; 6 bays

**East Plume Street**

**200 Block**

- 42 No. 200. Bank. Classical Revival. 1905. Brick (stone dressed ashlar facade); 2 stories; roof not visible; 1 bay.
- 43 No. 201-203: Office building. Classical Revival. C. 1915. Brick (stone facade); 3 stories; roof not visible; 3 bays.
- 44\* No. 223-227: Office building. Contemporary. C. 1960. Brick (stretcher bond); 2 stories; roof not visible; 7 bays. Non-contributing.

- 45 No. 235: Originally a post office and courts building, now an office building. Classical Revival. 1899. Brick (Flemish bond) and stone (dressed ashlar); 3 stories; roof not visible; 5 bays.

(also 122-82)

**300 Block**

- 46 No. 300-308. Office building. Vernacular Commercial. 1905. Brick (stretcher bond); 7 stories; roof not visible; 9 bays.
- 47 No. 311-319. Office/retail. Vernacular commercial. C. 1910. Brick (stretcher bond); 3 stories; parpeted flat roof; 6 bays.

**East City Hall Avenue**

**200 Block**

- 48 No. 201-203. Office building. Vernacular Renaissance Revival. 1916. Brick and terra cotta; 6 stories; roof not visible; 2 bays.

(also 122-68)

- 49 No. 205-217. Arcade. Beaux Arts. 1907. Steel frame (terra cotta cladding); 3 stories; roof not visible; 7 bays.

(also 122-66)

(See Continuation Sheet No. 23)

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7. DESCRIPTION - Inventory (contd.)

**West City Hall Avenue**

**100 Block**

-50 No. 113-121: Originally a hotel, being converted to an apartment building. Classical Revival.  
(also 122-202) 1906. Brick (stretcher bond); 8 stories; roof not visible; 9 bays.

**Brooke Avenue**

**100 Block**

~~No. 100: See No. 225 Granby Street~~

-51 No. 113-115: Office Building. Vernacular Classical Revival. 1909. Brick (stretcher bond); 4 stories; roof not visible; 6 bays.

-52 No. 116-118: Office building. Beaux Arts. 1907. Brick (stretcher bond) and terra cotta; 2 stories;  
(also 122-169) parapeted roof not visible; 3 bays.

-53 No. 120: Indigent housing. Classical Revival Industrial. C. 1920. Brick (Flemish bond). 3 stories; roof not visible; 3 bays.

-54 No. 130: Indigent housing. Classical Revival. 1907-1909. Brick (2 course American bond). 6  
(also 122-200) stories; roof not visible; 9 bays.

**East Tazewell Street**

**100 Block**

-55 No. 108-116: Theatre. Beaux Arts. 1913. Brick; 3 stories; gable roof (tile); 3 bays.  
(also 122-67)

**West Tazewell Street**

**100 Block**

-56 No. 111: Commercial. Vernacular Classical Revival. 1909. Brick (stretcher bond); 4 stories; roof not visible; 3 bays.

-57 No. 112-120: Originally hotel and theatre, now vacant. Renaissance Revival. 1906. Brick (stretcher bond); 7 stories; roof not visible; 12 bays.

(See Continuation Sheet No. 24)

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7. DESCRIPTION - Inventory (contd.)

-58 No. 115: Office building. Vernacular Classical Revival. C. 1915. Brick (stretcher bond); 3 stories; roof not visible; 3 bays.

-59 No. 119: Office building. Classical Revival. 1925. Brick; 3 stories; roof not visible; 3 bays.

-60 No. 121-123: Office building. Classical Revival. 1912. Brick (dressed stone facade); 2 stories; roof not visible; 3 bays.

**Bank Street**

**100 Block**

-61 No. 127: Office building. Classical Revival. 1912-1913. Brick (dressed stone facade); 2 stories; pedimented gable roof (corrugated metal); 3 bays.

(also 122-158)

**Atlantic Street**

**100 Block**

-62 No. 118-122: Office building. Classical Revival. 1900. Brick (Flemish bond); 4 stories; roof not visible; 5 bays.

-63 \* No. 124-128: Post office. Commercial Vernacular. C. 1935. Brick (terra cotta cladding); 1 story; flat roof (material not visible); 2 bays. Non-contributing.

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**8. SIGNIFICANCE - Historic Context (contd.)**

to establish and develop a town site. The Lower Norfolk County Court instructed its surveyor, John Ferebee, to locate and lay out a fifty acre town site. Ferebee picked a site at the point of land where the Eastern Branch joined the Elizabeth River, thus assuring the town of good water access to the surrounding areas. Fifty-one lots were laid out on this property which was purchased from Nicholas Wise. Main Street was built on the high ground, and the town was divided into one-half acre lots which were then granted to persons agreeing to build either a dwelling or a warehouse and to pay one hundred pounds of tobacco.

The original town was almost completely surrounded by water with penetrations along the north side by Back Creek and Newton's Creek. Access by land was limited to a single road which later became Church Street. In today's context, the original town covered what is now the southern portion of Downtown Norfolk, bounded generally by the river on the south and west, City Hall Avenue on the north, and Lovitt Avenue (Bessie's Place) on the east.

After the original lots were developed, more land was required to satisfy demand, and Colonel Samuel Boush began subdividing and selling individual lots from his land outside the town limits as early as 1728. The continuing growth of Norfolk and its surrounding area prompted the citizens to seek enlargement. At a meeting of the House of Burgesses on August 13, 1736, a petition was presented by several citizens of the Town and County requesting expansion of the area of Norfolk and incorporation. On September 18, 1736, a charter was adopted incorporating the Borough of Norfolk with a Mayor, Recorder, Alderman, and Common Council. The charter also extended Norfolk's boundaries to Town Bridge (the corner of Boush and Charlotte Streets) thereby incorporating portions of the properties owned by Samuel Boush. In 1750, the boundaries were again extended, with the new boundary following the south side of Charlotte Street from Church Street to a stone on the north side of Bute Street (near 276 West Bute Street) and running parallel to Boush Street until it intersected with Brooke Avenue. Further expansion occurred in 1761 when the House passed the "Act for Enlarging and Ascertaining the Limits of the Borough of Norfolk". This extended the northern boundary to Smith's Creek (the Hague) thereby incorporating Samuel Smith's "Glebe" land, now the West Freemason Street Historic District. This is the general area covered by the George Nicholson Map of 1802, reputed to be the earliest complete map of Norfolk still in existence.

Throughout its early history, Norfolk went through periods of prosperity and disaster. There was extensive destruction during the Revolutionary War. The only pre-revolutionary building remaining in the City is St. Paul's Church, built in 1739. Rebuilding occurred slowly, and development was further disrupted by a dozen major fires in the first half of the 19th century. By 1845 when Norfolk became a city, its land area had expanded to about 1.3 square miles, and its population had grown to over 10,000 persons. The entire city at that time was only slightly larger than the present Downtown area.

(See Continuation Sheet No. 26)

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8. SIGNIFICANCE - Historic Context (contd.)

In 1818 a stone bridge was built across Back Creek, and Granby Street was connected to Main Street. This reinforced and facilitated the pattern of growth toward the north. "Stately homes" lined Granby Street until the 1890s - 1900s when commercial development pushed northward.

In the mid-1800s many of Downtown's landmarks were constructed: Norfolk Academy in 1840, (now the offices of the Hampton Roads Chamber of Commerce) the City Hall and Courthouse (now the MacArthur Memorial) in 1847-1850, Freemason Street Baptist Church in 1850, St. Mary's Church in 1857, and the Customs House in 1859. Designed by Ammi B. Young, the Customs House is the oldest structure remaining within the boundaries of the Downtown Norfolk Historic District.

The first business on Granby Street was the S. A. Stevens Furniture Company at the corner of Granby Street and Main Street. The building, constructed in the 1860s, has recently been renovated.

**Late 19th - Early 20th Century**

A significant increase in Norfolk's land area and population began taking place in the 1880s. A major factor in this growth was the installation of a street railway system. In 1866 a franchise was granted to the Norfolk City Railroad Company to lay railway tracks along the city streets. The first tracks were installed on Main Street in 1869. In the following years track lines were extended along Church and Granby Streets and through residential neighborhoods such as the West Freemason area. For the first time, workers did not have to live near their places of employment, since the trolley provided a cheap, relatively fast means of transportation.

The first street lighting, reputed to have been gas lights along Freemason Street, was initiated about 1850. Electric lighting was not introduced until the 1880s.

During the time of the Civil War and Reconstruction, Norfolk's main commercial area, a mixture of shops and warehouses, was located along Main Street. Back Creek was filled in during the 1880s in an effort to provide developmental opportunities and to improve the drainage system. A new boulevard (now City Hall Avenue) was built from the City Hall Building (now the MacArthur Memorial) to Granby Street, the old Granby Street bridge was removed, and the area was filled to improve access to the north. While most commercial firms had previously been located along Main Street, new shops began to appear along City Hall Avenue and Granby Street. In the process of commercial expansion, a number of the oldest residences in the city were demolished to be replaced by new stores, banks and office buildings.

Two important new developments in technology contributed to changes in architectural styles after 1880. The first innovation was the introduction of steel framing, allowing the erection of taller buildings without using massive supporting walls. Concurrently, terra cotta became popular as a decorative element. Terra cotta ornamentation, made of fine clay molded and fired into elaborate shapes, was easily mass-produced. Since the terra cotta elements could be applied in pieces, it was much easier and less expensive to use than stone.

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8. SIGNIFICANCE - Historic Context (contd.)

High-rise buildings, usually five to twelve stories high, were first built in the late 1890s in Norfolk. These steel-framed structures were rectangular in shape with flat roofs. Elaborate terra cotta or stone decoration was often used to highlight entrances, the first two stories and the top floors. The Citizens Bank (now Wheat) Building constructed in 1899 was Norfolk's first tall, steel-framed building. Later high-rise structures notable for their terra cotta decoration include the Helena Building, the Lynnhaven (now The Hotel Madison), the Royster Building, and the McKevitt Building.

Beaux Arts Classicism, popularized by Chicago's World Columbian Exposition of 1893, ushered in an era of academic revivals. It was a strictly symmetrical style characterized by the use of clusters of columns, sculptured figures and long flights of stairs. Terra cotta again was used in elaborate decorative schemes. The former City Hall (now Seaboard Center) is a good example of Beaux Arts Classicism which employs stone as a decorative medium. The Wells Theatre and the Monticello Arcade, also of this style, exhibit elaborate detailing by using terra cotta. All three of these buildings are in the proposed Downtown Norfolk Historic District.

The growth in Norfolk had proceeded along a steady and normal path through the early 1880s. At this point a dramatic increase of growth began to occur that can be directly attributed to 3 causes, namely western rail expansion; port and naval activity and the Jamestown Exposition of 1907. Of these determining factors the rail expansion and naval activity had the most impact.

Although a rail line existed from 1858 connecting Norfolk to Tennessee, various factors including the Civil War and the Depression of 1893 combined to thwart a true prosperity until about 1896 when the coal field production stabilized and the railroad markets expanded to include large cities as far away as Columbus, Ohio. Another railway expansion in 1901 opening up the line to Cincinnati, Ohio meant a huge increase in business amongst the Norfolk Port and rail lines including the new markets of the industrialized midwest and west.

The Naval Base's effect on the City and port shows a dramatic impact in the mid-to early 1900s. The property for the Naval Base was purchased by 1907 and the base completed by 1917. There are several statistics on population and port activity that show this correlation. Norfolk's population in 1910 was 67,452 and by 1920 had increased to 115,777.

The exports from the port in 1914 amounted to \$9,500,000 and imports were \$3,150,000. By 1915 the exports had jumped to \$19,000,000. In the same year exports jumped to \$36,000,000. This was equal to the exports of San Francisco and surpassed the exports of Boston, Philadelphia and Baltimore. This growth factor from the Naval Base and western rail expansion during these years caused an explosion of prosperity reflected in the architectural inventory. This unprecedented economic prosperity for Norfolk is depicted in the high style of the buildings.

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8. SIGNIFICANCE - Historic Context (contd.)

Of a lesser effect, the period prior to the outbreak of World War I in Norfolk was highlighted by the Jamestown Exposition of 1907. In early 1900, a group of local businessmen convinced the Virginia Assembly that the celebration of the 300th anniversary of the settling of Jamestown should be held in Hampton Roads. The next three years were spent raising money through the sale of stock in this private venture. Three hundred and forty acres of land at Sewells Point were later purchased and construction of the exhibition grounds began. In effect a miniature city was built, as roads and piers were constructed, water and telephone lines installed, streets paved, and buildings erected. Besides drawing thousands of people to Norfolk for the first time, the Jamestown Exposition had several lasting effects upon the city. At least three new Downtown hotels, the Lynnhaven (now The Hotel Madison), the Fairfax, and the Lorraine (now the Thomas Nelson) were built to house the expected tourists.

Downtown Norfolk also experienced an era of new construction and expansion in the 1920s. New banks, including the Southern Bank of Norfolk (now Berkley Federal Savings Bank), and new theaters, such as the Loew's State Theater, were constructed.

Granby and adjacent streets retain a significant number of early 20th-century commercial structures and a few earlier buildings which survived the commercial building boom. The concentration of structures built from 1899-1916 include early high-rise office buildings, banks and hotels and represent the work of several prominent east coast architects; notably Ammi B. Young (U.S. Customs House, 1859), Charles E. Cassell (Citizens' Bank Building, 1897), Wyatt and Nolting (U.S. Post Office and Court Building, 1899), Kenneth M. Murchison, Jr. (Virginia Club Building, 1903), John Kevan Peebles (Lynnhaven Hotel, 1906), and Thomas White Lamb (Loew's Theatre, 1925), Breese and Mitchell (Hotel Fairfax, 1906) Ferguson, Calrow and Taylor (The Royster Building, 1912). (Please see architectural analysis for more detailed information on architects and architectural styles).

The buildings in the district are predominantly Classical Revival in style however they are varied in their interpretation of the Classical vocabulary and include examples of the Beaux Arts and Italianate styles as well as many vernacular adaptations.

**The Downtown Norfolk Historic District Today**

Since 1977, the area encompassing the historic district has been a conservation project administered by the Norfolk Redevelopment and Housing Authority. In recent years there has been considerable interest in the rehabilitation and recycling of older structures in the district. A great deal has already been accomplished.

(See Continuation Sheet No. 29)

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8. SIGNIFICANCE - Historic Context (contd.)

The General Development Plan for Downtown Norfolk, adopted by the City Planning Commission and City Council in 1981, spelled out four objectives or principles for Downtown historic preservation:

1. Preserve and maintain historic and architecturally significant buildings.
2. Where both appropriate and feasible, enhance the settings of historic structures with open space and pedestrian area improvements.
3. Respect the scale of historic buildings in the setting, orientation, size and design of new adjacent development.
4. Rehabilitate, for adaptive reuse if needed, other older structures of architectural quality. Respect distinctive architectural features in the rehabilitation.

Placing the Downtown Norfolk Historic District on the Virginia Landmarks Register and on the National Register of Historic Places will help meet these objectives.

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10. GEOGRAPHICAL DATA - Verbal Boundary Description

Beginning at a point (A) at the SW corner of the intersection of Freemason Street and Monticello Avenue; thence S along the west side of Monticello Avenue to a point (B) at the SW corner of the intersection of E. Tazewell Street and Monticello Avenue; thence W along the south side of E. Tazewell Street to a point (C) at the SE corner of the intersection of E. Tazewell Street and Granby Street; thence S along the east side of Granby Street to a point (D) at the NE corner of the intersection of Granby Street and E. Plume Street; thence E along the north side of E. Plume Street to a point (E) at the SW corner of the lot at 200 E. Plume Street; thence N to a point (F) on the south side of E. City Hall Avenue; thence E along the south side of E. City Hall Avenue to a point (G); thence S along the east property line of the lot at 205 E. City Hall Avenue to a point (H) on the north side of E. Plume Street; thence E to a point (I) at the NE corner of the intersection of E. Plume Street and Atlantic Street; thence N along the east side of Atlantic Street to a point (J) at the NW corner of the lot at 300 E. Plume Street; thence E to a point (K); thence S to a point (L) on the north side of E. Plume Street; thence E to a point (M) at the NW corner of the intersection of E. Plume Street and Bank Street; thence S along the west side of Bank Street to a point (N) at the SE corner of the lot at 127 Bank Street; thence W to a point (O) at the SE corner of the lot at 235 E. Plume Street; thence W to a point (P) at the SW corner of the lot at 235 E. Plume Street; thence W to a point (Q) at the SW corner of the lot at 223 E. Plume Street; thence S to a point (R) on the north side of E. Main Street; thence W along said side of street to a point (S) opposite the SW corner of the intersection of E. Main Street and Martins Street; thence S along the west side of Martins Street to a point (T) at the SE corner of the lot at 109 E. Main Street; thence W to a point (U) at the SW corner of the lot at 101 E. Main Street; thence N to a point (V) at the NW corner of the intersection of W. Main Street and Granby Street; thence W to a point (W) at the SW corner of the lot at 101 Granby Street; thence N to a point (X); thence E to a point (Y) on the west side of Granby Street; thence N along the west side of Granby Street to a point (Z) at the SE corner of the lot at 131 Granby Street; thence W to a point (A<sub>1</sub>) at the SW corner of said lot; thence N to a point (B<sub>1</sub>) on the north side of W. Plume Street; thence W along the north side of said street to a point (C<sub>1</sub>) at the NE corner of the intersection of W. Plume Street and Randolph Street; thence N to a point (D<sub>1</sub>) on the north side of W. City Hall Avenue; thence E along said side of street to a point (E<sub>1</sub>) at the intersection of W. City Hall Avenue and McCulloughs Alley; thence N along the west side of said alley to a point (F<sub>1</sub>) at the SE corner of the lot at 113 Brooke Avenue; thence W to a point (G<sub>1</sub>); thence N to a point (H<sub>1</sub>) on the

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**10. GEOGRAPHICAL DATA - Verbal Boundary Description**

north side of Brooke Avenue; thence W along the north side of said street to a point (I<sub>1</sub>) at the NE corner of the intersection of Brooke Avenue and Boush Street; thence N along the east side of Boush Street to a point (J<sub>1</sub>) at the NW corner of the lot at 130 Brook Avenue; thence E to a point (K<sub>1</sub>) at the SW corner of the lot at 121 W. Tazewell Street; thence N to a point (L<sub>1</sub>) on the north side of W. Tazewell Street; thence E to a point (M<sub>1</sub>) at the SW corner of the lot at 112 W. Tazewell Street; thence N to a point (N<sub>1</sub>); thence E to a point (O<sub>1</sub>) on the west side of Granby Street; thence N along the west side of said street to a point (P<sub>1</sub>) at the SE corner of the lot at 343 Granby Street; thence W to a point (Q<sub>1</sub>); thence N to a point (R<sub>1</sub>) on the south side of Freeman Street; thence E along said side of street to the point of origin.

**10. GEOGRAPHICAL DATA - Boundary Justification**

The Downtown Norfolk Historic District comprises the greatest concentration of late 19th-century and early 20th-century commercial properties in downtown Norfolk. The area remains the core of the downtown commercial district. Boundaries were carefully drawn to exclude concentrations of noncontributing modern buildings and parking lots on the edges of the district. The east side of much of the 200 block of Granby Street between E. City Hall Avenue and E. Tazewell Street was excluded from the district due to a large modern courts building that comprises the entire block. Much of the west side of the 300 block Granby Street between Market Street and Freeman Street was excluded from the district due to a large concentration of mostly early 20th-century buildings that have lost their architectural integrity because of facade alterations.

MAP 2 of 3

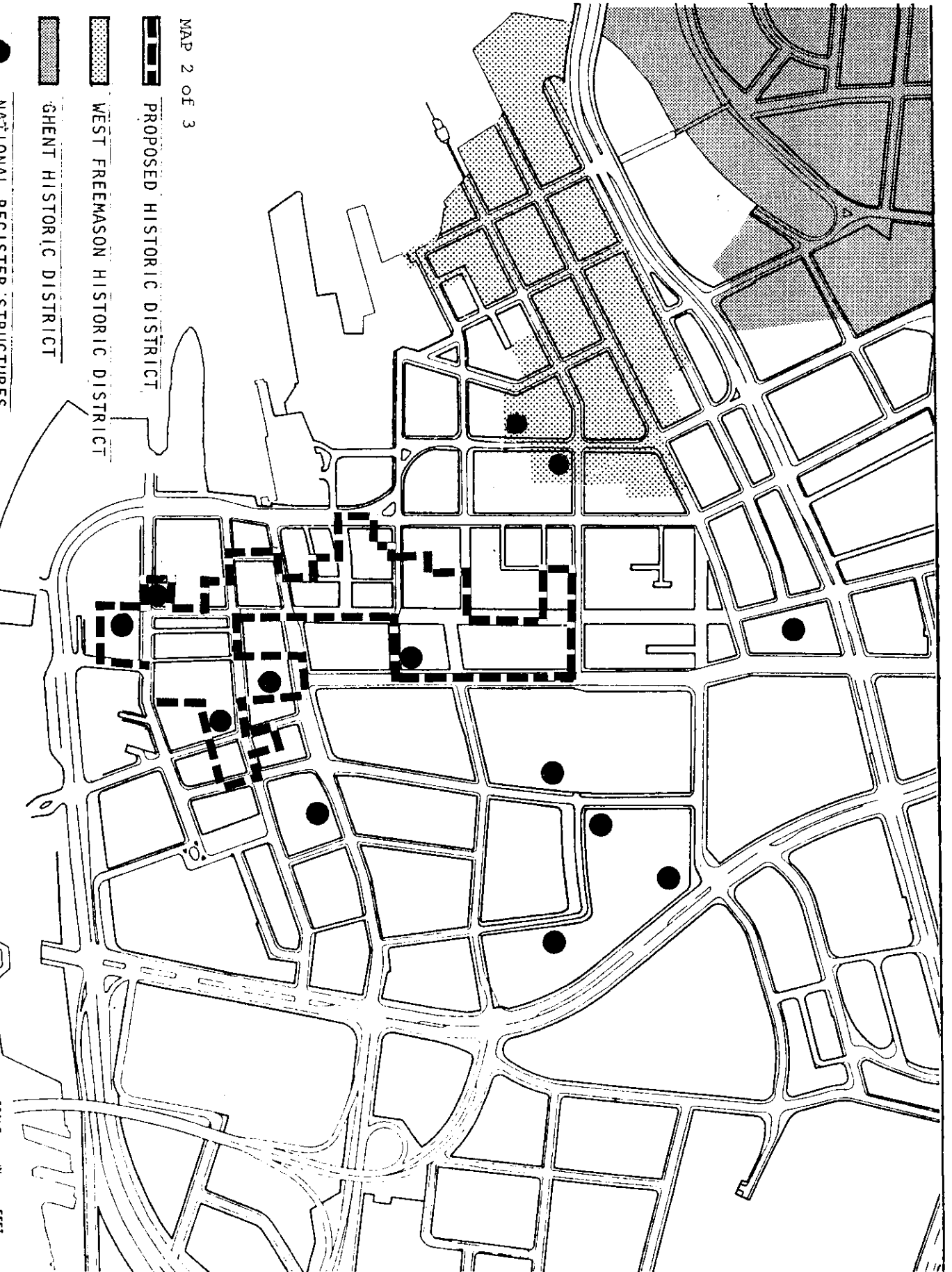
PROPOSED HISTORIC DISTRICT

WEST FREEMASON HISTORIC DISTRICT

Ghent Historic District

NATIONAL REGISTER STRUCTURES

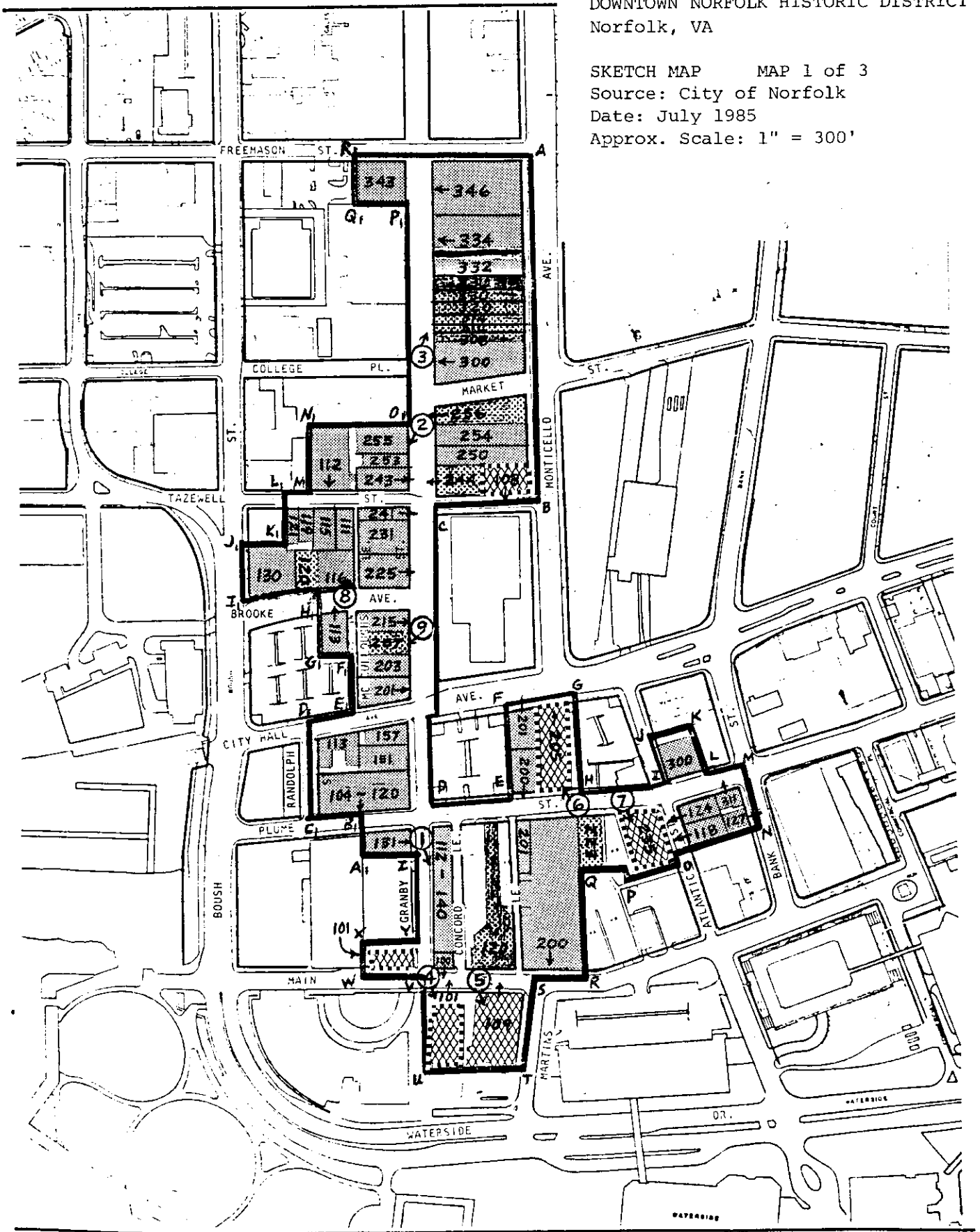
SCALE  
0 200 400 600  
IN FEET  
DOWNTOWN NORFOLK



# PROPOSED DOWNTOWN NORFOLK HISTORIC DISTRICT

DOWNTOWN NORFOLK HISTORIC DISTRICT  
Norfolk, VA

SKETCH MAP MAP 1 of 3  
Source: City of Norfolk  
Date: July 1985  
Approx. Scale: 1" = 300'

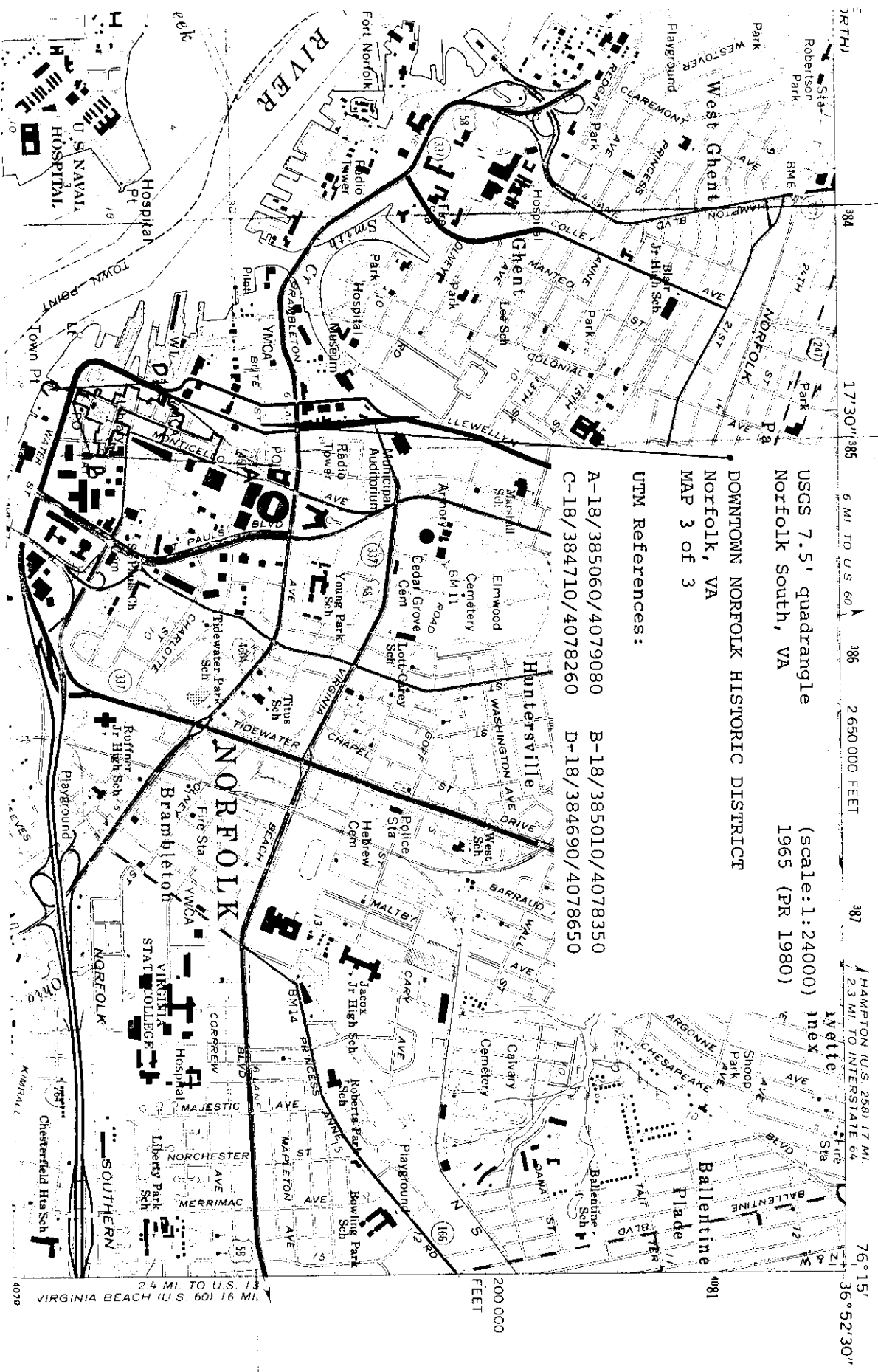


- Historic District Boundary
  - Contributing Structures
  - National Register Structures
  - Non-Contributing Structures
  - Significant Structures
- APPROX. SCALE 1" = 300'

OF VIRGINIA  
AL RESOURCES

NORFOLK SOUTH QUADRANGLE  
VIRGINIA  
7.5 MINUTE SERIES (TOPOGRAPHIC)

575' NW  
LITTLE CREEK



USGS 7.5' quadrangle  
Norfolk South, VA

(scale:1:24000) index  
1965 (PR 1980)

DOWNTOWN NORFOLK HISTORIC DISTRICT

Norfolk, VA

MAP 3 of 3

UTM References:

A-18/385060/4079080 B-18/385010/4078350  
C-18/384710/4078260 D-18/384690/4078650

2.4 MI. TO U.S. 13  
VIRGINIA BEACH (U.S. 60) 16 MI.